

# THE CONCEPT "GARDEN" IN THE FRENCH AND TATAR LITERARY DISCOURSE

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## ABSTRACT

The present paper analyzes the functioning of the phytomorphic metaphor in the literary discourse of the French and Tatar languages. The subject matter of analysis is the concept "Garden" in the works of French and Tatar fiction of the 19th-20th centuries. The authors study the semantic components of the concept "Garden", in particular, "flower" and "fruit", and determine the direction of metaphorical transfer. In relation to the research, the authors have used a conceptual analysis method which implies fixing and explaining fragments of the conceptual world image of the speakers of French and Tatar; a contextual analysis method combining the study of national and author's individual world images; the study of the lexical-semantic group of phytonyms of the French and Tatar languages. The study reveals the meanings to have not been previously fixed in dictionaries. So, it has been found that the lexeme *jardin* "garden" in French literary discourse can have the following meanings: harmony, circle of interests, everyday life, work, intimacy, unworldly person; the lexeme *бакча* "garden" in the Tatar language – harmony, feelings and emotions, happiness, youth, the beginning of life; the lexeme *чәчәк* "flower" in the Tatar language acquires such meanings as happiness, youth, hope, adorning, embellishment, beauty; *fleur* "flower" in French is associated with fragility, tenderness, beauty, blossom. The results of the research can be used in interpretation and translation studies, lexicography.

**Key words and phrases:** vocabulary, metaphor, concept, floral image, literary discourse, phytonym.

## 1. INTRODUCTION

Cognitive linguistics involves a description of the models of conceptualization of the real world. The attempts to analyze the concepts – certain elements of the linguistic image of the world, are made within the framework of modern linguistic research. Language is not only a means of communication, but also a cultural code of a nation, requiring a much broader semantic interpretation [1]. The works by N. D. Arutyunova, M. Johnson, Y. N. Karaulov, J. Lakoff, G. N. Sklyarevskaya, V. N. Teliy, A. P. Chudinov and others that make up the methodological basis of the present paper are concerned with

the research of conceptual metaphor. Studying the processes of metaphorization of floristic vocabulary is of great interest, because man associates himself with the objects of the real world. Literary discourse is replete with floristic images, but the understanding of these images varies in different languages, which indicates their ethnocultural marking [2]. Literary discourse in this study is understood as a complex communicative phenomenon, the specific features of which are anthropocentricity, story information, fiction, speech stylization, synthesis of functional language styles, expressive linguistic means [3]. The material of the study is the quotes from French and Tatar fiction books of the 19th-20th centuries.

## 2.METHODS

The study used a conceptual analysis method to fix and explain the fragments of the conceptual image of the world of French and Tatar speakers; a contextual analysis method combining the study of national and author's individual world images [4]; an analysis of the lexical-semantic group of phytonyms of the French and Tatar languages.

## 3.RESULTS AND DISCUSSION

In the French literary discourse, *jardin* / garden is an abstract place where complete harmony reigns, hearts and thoughts bloom: "Il ne faut jamais revenir au jardin de son enfance qui est un paradis perdu, le paradis des amours enfantines!" [5] / "Никогда не стоит возвращаться в сад своего детства, это – потерянный рай, рай детских влюбленностей". (You should never go back to the garden of your childhood, it is a lost paradise, a paradise of children's being in love). Garden can also mean an exalted, harmonious person who generously gives human warmth: "Schumann, ô confident des âmes (...) Jardin pensif, affectueux..." [6] / "О Шуман, наперсник душ (...) Задумчивый и нежный сад...". (Oh Schumann, a confidant of souls (...) A thoughtful and tender garden ...). Often, the lexeme *jardin* is used in combination with *jardin secret* / a secret garden, indicating the range of interests of a person, his spiritual world, hidden from prying eyes: "La liberté, c'est son jardin secret. Sa petite connivence avec lui-même" [7] / "Свобода – это его тайный сад. Его тайный сговор с самим собой". (Freedom is his secret garden. His secret conspiracy with himself).

Voltaire's words "Il faut cultiver notre jardin" / "We need to cultivate our garden" in the end of the work *Candide*, or *Optimism* have become winged, indicating the need for all above ground to think about the issues of the day, to do daily affairs, regardless of the circumstances. An allusion to a work is found in many French fictions, for example, in R. Rolland's book *Jean-Christophe* we read: "Le peuple? Il cultive son jardin. Il ne s'inquiète pas de nous. Chaque groupe de l'élite essaie de l'accaparer. Il ne se soucie d'aucun (...)" [8] / "Народ? Он возделывает свой сад. Ему нет дела до нас. Каждая группа элит старается им завладеть. Народу не нужна ни одна". (The people? It cultivates its garden. It does not care about us. Each group of elites tries to take possession of it. The people don't need a single one). Thus, garden in French discourse is a metaphorical embodiment of labor, the primary tasks a person faces, the solution of which is more important than the circumstances of the epoch.

The image of garden in the Tatar literary discourse is associated with the inmost recesses of the soul, a receptacle of secret emotions and desires. It is a vivid positive image, the lexeme *бакча* (garden) is often used in the word combinations *хисләр*

бакчасы (a garden of feelings), күңел бакчасы (a garden of the soul): “...менә нинди икәнсең син, яшәү рәхәте! Күңелең шат, йөрәк түрендә хисләр бакчасы төрлө-төрлө чәчәкләр белән балкый” [9] / “Так вот ты каково, блаженство! Когда ты счастлив, а в глубине твоей души сад твоих чувств усыпан разноцветными цветами”. (So here you are, felicity! When you are happy, and the garden of your senses is strewn with colorful flowers in the inmost recesses of your soul).

“Менә бит нинди чибәр кызның күңел бакчасындагы чәчәкләргә бал корты кебек кенә жай белеп кунды” [10] / “В сад души такой красавицы проник он как шмель” (Like a bumblebee, he penetrated into the garden of the soul of such a beauty). The extended metaphor in the given example - күңел бакчасы / garden of the soul, чәчәк / flower, бал корты / bumblebee - shows that garden in the Tatar literary discourse is a designation of the intimate feelings and emotions, harmony, which can be broken by anxieties or sad thoughts. The antithesis illustrates it in the following example: “Шаулап чәчәк аткан гөлләр бакчасына гүяки кар явып китте ... Ашкынып чәчәк ата башлаган Йосыфның йөрәге менә шушундый мәрхәмәтсезлек бәласендә калды” [9] / “Цветущий сад как будто покрылся снегом... Слишком рано расцвело сердце Юсуфа и так безжалостно было оно загублено” (The garden in bloom seemed to be snowy ... Yusuf’s heart bloomed too early and its bloom was taken off so cruelly). Here, the feeling of endless happiness “гөлләр бакчасы” / “the garden in bloom” is contrasted with the bitter despair “бакчасына кар явып китте” / “the garden was covered with snow”.

The highest manifestation of value, revealed in this cultural code by the image of a blossoming garden, is happiness and freedom: “Ул елларны тормыш минем өчен ал да гөл генә... Мин бары тик ирек, матурлык көчен генә хис иттем. Мин үземне чәчәкле бакчада күрдәм” [11] / “В те годы жизнь казалась мне очень счастливой... Я мечтала лишь о свободе и красоте. Я представляла себя в цветущем саду” (In those years, life seemed very happy to me... I dreamed of freedom and beauty only. I imagined myself in a flowering garden). Equally important for representing the image of garden are the lexemes “flower” (fleur, чәчәк) and “fruit” (fruit, жимеш).

Based on the analogy with the fragility, tenderness of a flower, a metaphor is constructed in the following example: “L’émotion perdrait sa fleur de spontanéité sincère” / [5] “Чувство потеряло бы хрупкий оттенок (букв. свой цветок) искренней непосредственности”. (The feeling would lose its fragile shade (lit. its flower) of sincere immediacy). A similar meaning - “fragility”, “defenselessness” - can be found in the Tatar literary discourse: “кояшка үрелгән чәчәк кебек дөнъясын оныткан” [9] / “Как цветок, тянущийся к небу, [она]забыла обо всем” (Like a flower reaching up to the sky, [she] forgot everything).

The lexeme fleur in French may designate a beautiful era, flourishing, that precedes twilight: “Cela va bien (...) tant que la nation est saine et dans la fleur de sa virilité. Mais un jour vient où son énergie tombe” [8] / “Все это прекрасно... пока нация здорова и пребывает в расцвете своей силы. Но приходит день, когда ее энергия падает”. (That’s all wonderful... as long as the nation is healthy and in its heyday. But the day comes when its energy decays).

And the expression passer fleur means the end, the completion of smth.: “Alors on reconnaissait des figures de jeunes filles, d’autres ayant passé fleur depuis longtemps et jusqu’à des vieillardes”. [12] / “И тогда появлялись девицы, среди которых были те, что отцвели уж давно, и совсем уж немолодые”. (And then there were girls, among whom were those that had bloomed for a long time, and very elderly).

Apart from the chronotope “the blossom time”, “flourishing” the phytonym fleur denotes the best part of something “flower”: “La bourgeoisie spirituelle, le sel de la terre, la fleur des élus. [13] / “Одухотворенная буржуазия, соль земли, цвет элиты”. (Exalted bourgeoisie, the salt of the earth, the flower of the elite).

Another meaning of this lexeme is “result”, “consequence”: “L'art lui-même, cette fleur délicate jaillie des profondeurs communes à tous les hommes”. [14] / “Само искусство, этот нежный цветок проистекает из глубин, общих для всех людей.” (The very art, this delicate flower springs out from the depths common to all people).

On the whole, a positive metaphorical meaning is expanded by the seme of a potential danger, concealment of the inwardness of things: “Seulement, pour nous, le chemin n'est pas couvert de fleurs”. [15] / “Ведь для нас путь не скрыт цветами” (After all, the path is not covered by flowers for us).

A special place in creating the image of garden in the Tatar literary discourse is occupied by the lexeme чэчэк / flower. It symbolizes absolute happiness unattainable for a person in empty expectations of which one can live the whole life: “...дөнъялыкның чэчэккә төрелгән чакларын көтеп тормаганнар”. [16] / “...они не стали ждать, пока весь мир покроется цветами”. (They did not await until the whole world was covered with flowers).

Flower is also a symbol of a young innocent soul, a young man or girl, just starting their journey of life: “Йосыфның чыннан да укасы коелмаган, яңа гына күзен ачкан иртэнге чэчэкме, асыл энҗеме икәнлеген беләсе килде кызның...” [9] / “Девушке хотелось понять, был ли Юсуф и впрямь едва раскрывшимся цветком, не растерявшим еще своих лепестков...” (The girl wanted to understand whether Yusuf was really a subtly open flower, which had not yet lost its petals...).

The images of youth, the beginning of life, young hopes are inextricably connected with the image of blossoming garden in the Tatar literary discourse: “Әнә анда – чэчэк клумбасы. Әле берничәсе һаман балкып утыра. Ә жәй көне ул ак, кызыл, ал, зәңгәр чэчәкләр белән шаулап тора иде, гүяки яшлегем адашып калган егетләр-кызлар сыман”. [9] / “А вон там – клумба с цветами. До сих пор там еще несколько. А летом она была полна красными, розовыми, синими цветами, похожими на юношей и девушек в пору моей потерянной юности”. (And over there – a flower bed with flowers. There are still a few. And in summer it was full of red, pink, blue flowers, resembling boys and girls at the time of my lost youth).

The following variant of metaphorical transfer is also possible: flower – embellishment, speech figure: “Ул бу яңалыкны сөйләгән саен чэчәкләп-чуклабрак бара иде”. [17] / “Рассказывая эту новость, она все приукрашивала ее новыми деталями (букв. украшала цветами)”. Telling the news, she embellished everything with new details (lit. decorated with flowers).

In the languages under consideration, flower is a designation of feminine beauty: “Чэчкә төркеме кебек булган кызлар”. [18] / “Девушки, похожие на букет цветов” (The girls looking like a bouquet of flowers); “Car ce sont de vraies fleurs que ces filles dans leur robe de danse”. [19] / “Это настоящие цветочки - эти девушки в их бальных платьях”. (They are veritable flowers – these girls in their ball gowns). Первое чувство любви раскрывается при помощи таких лексем как. The first love is revealed with the help of such lexemes as чэчэк ату / blossom, жимешләнү / bear fruit: “Егетнең мәхәббәт алмагачы да чэчәк атып, тиздән жимешләнәсе, кызның аларны өзеп-өзеп ашыйсы көннәре... якания бара башлады түгелме?” [9] / “Любовь юноши расцветет как яблоня и покроется плодами, а девушка сорвет и попробует их, те

дни ... похоже были уж не за горами?" (The young man's love will blossom like an apple tree and be covered with fruit, and the girl will pluck and try them, those days... seemed to be just around the corner?).

In both French and Tatar, the lexeme fruit metaphorically reflects the result of the efforts, labor: "Чэчэгеннэн бигрэк, жимешле агач булыр ул". [20] / "He столько цветущим, сколько плодоносящим дерево станет он". (He will become not so much flowered but fruit-bearing tree (about the poet). In this example чэчэк (flower) is a symbol of expectations, opportunities, жимеш (fruit) – results, achievements. "Mes pensées pourront vous paraître étranges, mais elles sont le fruit des réflexions que m'ont inspirées les catastrophes de nos quarante dernières années". [21] / "Мои воззрения могут вам показаться странными, но они – плод размышлений, на которые меня навели катастрофы сорока последних лет". (My views may seem strange to you, but they are the result of the thoughts that the catastrophes of the last forty years have brought me to).

The lexeme fruit is extended by the meaning "ripeness", "finality": "Ce n'est pas lui qui pose la question... elle est sortie toute seule – tombée comme un fruit mûr". [22] / "He им задан этот вопрос, он возник сам собой, упал, как зрелый плод". (They were not asked this question, it arose by itself, fell like a ripe fruit).

The lexeme fruit may also be used in the word combinations fruit sec (dried fruit) and fruit vert (green fruit). In the first case, the expression means disenchantment, failure in a career, education, disappointed expectations placed on someone: "Fruit sec des concours". [23] / "He выдержавший экзаменов" (failed in examinations). In the second case, it is talked of a very young man, starting his course of life.

Tatar жимеш may designate physical beauty, feminine beauty: "Эмма сылу гәүдәсе, чибәрлеге никадәр ымсындырсалар да, барыбер егетне: "Мин сезнең өчен пешкән жимеш түгел" – дигән кебек, читкә этәрәп торалар". [9] / "Ее ладное тело, ее миловидность как ни привлекали его, все же как будто говорили ему "He для вас поспел этот плод". (Her well-formed body, her loveliness no matter how attracted him, yet as if they told him, "This fruit is not ripe for you").

#### 4.SUMMARY

Thus, the highest productivity of metaphorical transformations is revealed in the following directions:

in French, garden (jardin) – harmony, happiness, feelings and thoughts, paradise, spiritualized, harmonious personality, intimacy, the circle of human interests, everyday life, urgent problems, labor;

in Tatar, garden (бакча) – soul, feelings and emotions, desires, absolute value, purpose of existence, happiness, freedom, beauty;

in French, flower (fleur) – beauty, flowering, the best part of anything, result, effect;

in Tatar, flower (чэчэк) = absolute happiness, youth, green dreams, a young man or girl, feminine beauty, embellishment, a figurative way of speech, fragility, tenderness, defenselessness;

in French, fruit (fruit) – the result of efforts, labor, maturity, completeness;

in Tatar, fruit (жимеш) – the result of efforts, labor, physical beauty;

## 5.CONCLUSIONS

The study of cultural codes of different structural languages is of great interest to modern linguistics, allowing for the extension of the existing knowledge about the worldview of different nations. The metaphorical word combinations that we have identified, due to the frequency of their use, are an alloy of the author's individual and national images of the world and, to a certain extent, expand the existing lexicographic description of the analyzed language material.

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